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# JACOBS' BANJO Collection

in  
C NOTATION  
with  
GUITAR *and* PIANO  
ACCOMPANIMENT

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Published by

**WALTER JACOBS, Inc.**

Boston, Mass., U. S. A.

Printed in U. S. A.

# BANJO SOLO

## C Notation

B. E. SHATTUCK

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# BANJO SOLO Hall's Blue Ribbon March

C Notation

E. M. HALL

The musical score is written in C notation for a banjo solo. It begins with a circled number 2, indicating a second ending or a specific starting point. The notation is on a single staff with a key signature of one flat (Bb) and a 2/4 time signature. The piece is marked with various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. Above the staff, fret positions are indicated by numbers 1 through 4, often grouped with a bracket and labeled 'Pos.' (position). For example, the first measure is labeled '8 Pos.' and the second measure is labeled '10 Pos.'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece concludes with a final measure marked with a double bar line and a repeat sign.

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# BANJO SOLO

## C Notation

*Arr. by* **WALTER JACOBS**

Lento

## Tempo di Valse

## INTRO

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This musical score is written for a single melodic line on a piano. It consists of 12 staves of music, all in G major (one sharp) and 3/4 time. The notation includes various dynamics, articulation, and fingerings.

**Staff 1:** Starts with a half note G4, followed by a quarter note A4, then a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *f* (forte) and *p* (piano).

**Staff 2:** Continues the melodic line with various note values and rests. Dynamics: *f* and *p*.

**Staff 3:** Similar to Staff 2, with a slur and dynamics: *f* and *p*.

**Staff 4:** Features a half note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *ff* (fortissimo) and *p*. Fingerings: 4, 1, 2.

**Staff 5:** Starts with a half note G4, followed by a quarter note A4, then a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *p*.

**Staff 6:** Continues the melodic line with various note values and rests. Dynamics: *mf* (mezzo-forte).

**Staff 7:** Features a half note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *ff*.

**Staff 8:** Continues the melodic line with various note values and rests. Dynamics: *ff*.

**Staff 9:** Features a half note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *p*.

**Staff 10:** Continues the melodic line with various note values and rests. Dynamics: *ff*.

**Staff 11:** Features a half note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *mf*.

**Staff 12:** Continues the melodic line with various note values and rests. Dynamics: *f* and *p*. Ends with a double bar line and a repeat sign. Dynamics: *D.S. al* (Da Capo, alla fine).

**CODA:** A section marked "CODA" at the beginning. It starts with a half note G4, followed by a quarter note A4, then a half note B4. A slur covers the next two measures: a quarter note C5 and a half note D5. Dynamics: *f* and *accel.* (accelerando). Ends with a double bar line and a repeat sign. Dynamics: *ff*.

# When the Lilies Bloom in France Again

**BANJO SOLO**  
C Notation

**ONE-STEP**

GEORGE L. COBB  
Arr. by R.E. HILDRETH

The musical score is written in C notation for a banjo solo. It begins with a circled number 4, indicating a four-measure introduction. The key signature has one flat (B-flat), and the time signature is 2/4. The score consists of 14 staves of music. It includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and ties. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are several repeat signs with first and second endings. Specific positions on the neck are marked: "5 Pos.", "10 Pos.", "9 Pos. 2", and "14 Pos.". The piece concludes with a double bar line, a repeat sign, and the instruction "D.S. al" (Da Capo).

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*D.S. al*



BANJO SOLO  
C Notation

# Whip and Spur

GALOP

THOS. S. ALLEN  
Arr. by WALTER JACOBS

Bass to D

5

*f* *mf* *ff* *ff* *mf* *ff* *p-ff* 2<sup>d</sup> Banjo

TRIO

# On the Curb

## BANJO SOLO

## C Notation

## MARCH and TWO-STEP

THOS. S. ALLEN

*Arr. by* WALTER JACOBS

6

*mf*

3

3

*f*

1 2

*ff*

3 4 0

3 3 4b 0 1 1 2b

1 2

*ffz*

TRIO

8

*f*

*ffz*

*mf*





To J.J. Derwin, Waterbury, Conn.

# May Belle

## Schottische

C Notation

A. J. WEIDT

7

1<sup>st</sup> BANJO

Bass to D  
*mf*

2<sup>d</sup> BANJO

Bass to C

ff

1 2

1 2

First system of musical notation. The key signature has one sharp (F#). The first staff begins with a forte (*f*) dynamic. The second staff contains fingerings: 3, 2, 2, 4, 2, 4, 2. A piano (*p*) dynamic is indicated in the middle, and a forte (*f*) dynamic is indicated at the end. There are also some 'x' marks under the first few notes of the second staff.

Second system of musical notation. It features first and second endings, marked with '1' and '2' above the staff. The first ending leads back to the beginning of the system, and the second ending leads to the end of the system.

Third system of musical notation. The first staff begins with a mezzo-forte (*mf*) dynamic. The key signature remains one sharp (F#).

Fourth system of musical notation. It features first and second endings, marked with '1' and '2' above the staff. The first ending leads back to the beginning of the system, and the second ending leads to the end of the system.

Fifth system of musical notation. The first staff begins with a fortissimo (*ff*) dynamic. The key signature remains one sharp (F#).

Sixth system of musical notation. It features first and second endings, marked with '1' and '2' above the staff. The first ending leads back to the beginning of the system, and the second ending leads to the end of the system.

# The Raiders

## Galop

C Notation

A. J. WEIDT

(S)

1st BANJO

Bass to D

*ff*

2d BANJO

Bass to C

First system of musical notation. Treble and bass staves in G major (one sharp). The treble staff begins with a forte (*ff*) dynamic and a crescendo hairpin, ending with a mezzo-forte (*mf*) dynamic. The bass staff contains a 4-measure rest in the first measure and a 1-measure rest in the second measure.

Second system of musical notation. The treble staff features a forte (*ff*) dynamic and a decrescendo hairpin. The bass staff includes a 7-measure rest in the third measure.

Third system of musical notation. The system concludes with a first ending (marked '1') and a second ending (marked '2') that leads to the word "Fine".

TRIO section of musical notation. The piece changes to 2/4 time and begins with a piano (*p*) dynamic. The bass staff contains a 3-measure rest and a 4-measure rest, both marked with a circled '4'.

Fourth system of musical notation. The treble staff starts with a forte (*f*) dynamic and a decrescendo hairpin, followed by a piano (*p*) dynamic. The bass staff includes a 4-measure rest marked with a circled '4'.

Fifth system of musical notation. The system concludes with a first ending (marked '1') and a second ending (marked '2') that leads to the instruction "D.C. al Fine".

# Humoreske

## BANJO SOLO

C Notation

Bass to D

ANTON DVOŘÁK, Op. 101, No. 7

Arr. by R. E. HILDRETH

Poco lento e grazioso (♩ = 72)

9

*p*

Har. 12

*f*

*p*

*p rit.* *p a tempo*

*rit.*

*f a tempo*





# Dance of the Lunatics

BANJO SOLO

C Notation

AN IDIOTIC RAVE

THOS. S. ALLEN

Composer of "Dance of the Skeletons"

Arr. by WALTER JACOBS

Bass to D

Tempo di Schottische

10

The musical score is written in C notation for a Banjo Solo. It begins with a circled number 10. The tempo is marked "Tempo di Schottische". The score consists of ten staves of music. The first staff includes a "Drum" part. The music is characterized by complex fingerings (e.g., 3 1 2, 4 2 1, 3 4 2) and dynamic markings such as *f*, *mf*, and *ff*. The score includes various musical notations, including triplets, slurs, and repeat signs. The key signature is one flat (B-flat), and the time signature is common time (C). The score is arranged by Walter Jacobs.

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*f* *mf* *f*

TRIO *mf-f*

CODA *accel.* *ff* *mf* *rall.* *ff a tempo*

BANJO SOLO  
C Notation

# Phantom Bells

## Gavotte

A. J. WEIDT

Bass to D

Moderato

(11) *mf*

*f rall.* *mf a tempo*

*f rit.* *a tempo*

Più mosso

*f*

*rall.* *a tempo*

*rit.*



*D.C. al Fine*

# Kentucky Wedding Knot

BANJO SOLO

NOVELTY TWO-STEP

C Notation

A.W. TURNER

Arr. by WALTER JACOBS

Bass to D

(12)

*ff*

*mf*

*fz*

*ff*

*mf*

*ff*

*mf*

*fz*

*mf*

*fz*





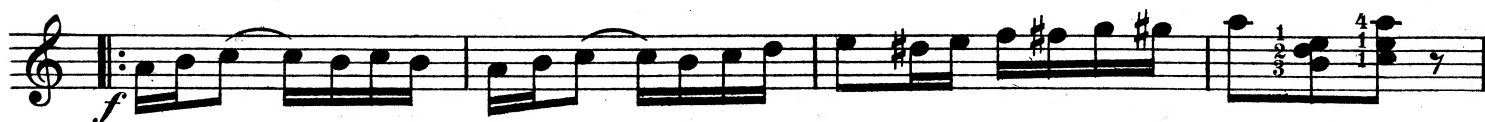
# ZAMPARITE

CHARACTERISTIC MARCH

BANJO SOLO  
C Notation

M. L. LAKE  
Arr. by WALTER JACOBS

The musical score is written for a Banjo Solo in C notation. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The score is divided into several systems of music. The first system starts with a circled number 13 and a forte (ff) dynamic. The second system includes a measure with a 12 Pos. (12th position) bracket and a mezzo-forte (mf) dynamic. The third system also features a 12 Pos. bracket and a mezzo-forte (mf) dynamic. The fourth system includes a measure with an 8 Pos. (8th position) bracket and a mezzo-forte (mf) dynamic. The fifth system starts with a forte (ff) dynamic. The sixth system includes a measure with a 12 Pos. bracket and a mezzo-forte (mf) dynamic. The seventh system includes a measure with a 12 Pos. bracket and a mezzo-forte (mf) dynamic. The eighth system includes a measure with a 12 Pos. bracket and a forte (ff) dynamic. The ninth system includes a measure with a 12 Pos. bracket and a forte (ff) dynamic. The score concludes with a TRIO section marked with a 'p' (piano) dynamic.



# Summer Breezes.

C Notation

Waltz

GEO. L. LANSING

1<sup>st</sup> BANJO

(14)

2<sup>d</sup> BANJO

First system of music for 1st and 2nd Banjo. The 1st Banjo part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The 2nd Banjo part is in bass clef. The music begins with a *mf* (mezzo-forte) dynamic marking.

Second system of music for 1st and 2nd Banjo, continuing the melody and accompaniment.

Third system of music for 1st and 2nd Banjo. The 2nd Banjo part features a *f* (forte) dynamic marking in the final measure of the system.

Fourth system of music for 1st and 2nd Banjo. The system concludes with first and second endings, marked with '1' and '2' above the staff.

*D.C. al  
then Trio*

TRIO

First system of music for the Trio section. The 1st Banjo part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The 2nd Banjo part is in bass clef. The music begins with a *p* (piano) dynamic marking.

Second system of music for the Trio section, continuing the melody and accompaniment.

Third system of music for the Trio section. The 2nd Banjo part features a *f* (forte) dynamic marking in the final measure of the system.

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*D.C. al*